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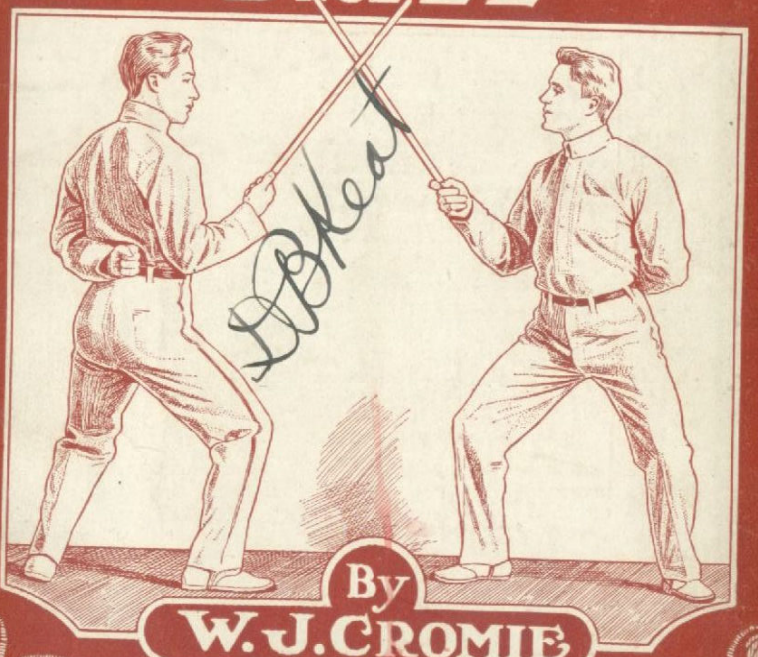

By

W. J. CROMIE

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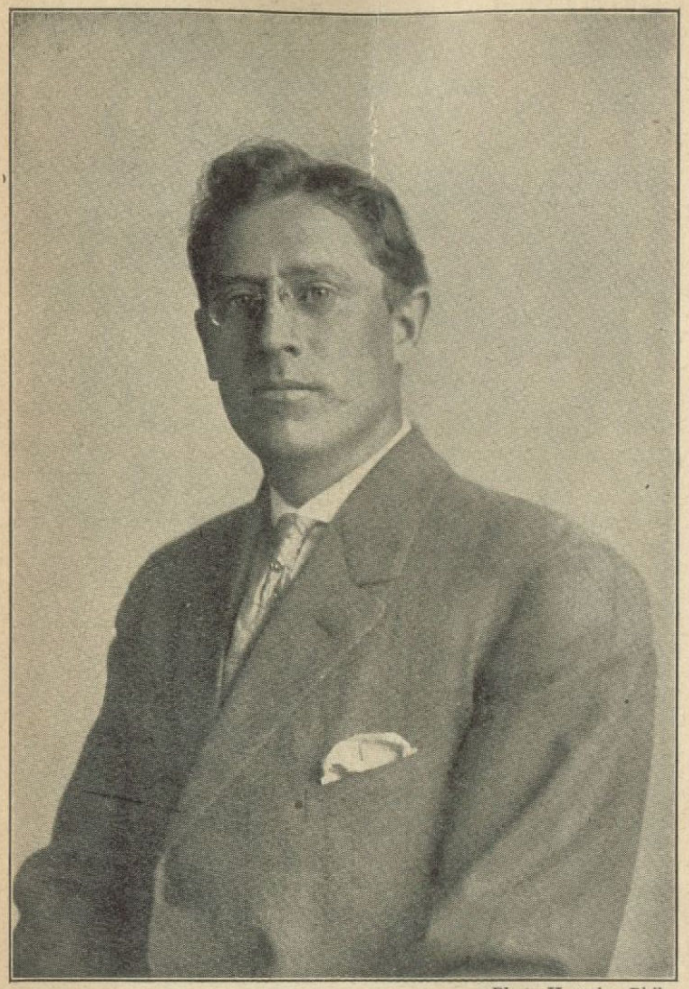

Photo Haeseler, Phila.

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Instructor in Gymnastics, University of Pennsylvania

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ATHLETIC HANDBOOKS
No. 10 R

SINGLE STICK DRILL

BY

WILLIAM J. CROMIE

Instructor in Gymnastics
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FOREWORD

LOOKING over the various subjects pertaining to Physical Training, I fail to find any book published in this country devoted to Single Sticks. It is deplorable that such is the case, because, as an exercise, the use of the stick is equal to the dumb bell, Indian club or wand. The reason I make this claim is due to the fact that the stick is a more interesting and entertaining form of exercise. Any kind of companion work is preferable to bending forward or backward a certain number of times, and should be fostered, protected and developed.

Some well-meaning person may make the objection that, like the foil, it is a one-sided exercise. Whether this remains an objection or not rests entirely with the teacher or instructor. The solution of the difficulty is, teaching one to become ambidextrous. The instructor must use both hands equally well, then why not teach his class to do likewise ?

These exercises with the single stick are not designed for competition, nor is any special system extolled, but rather for class work and exhibition purposes. As a piece of light apparatus it is inexpensive

and any number of pupils may participate. Instead of charging from the fencer's position (or on guard), one gets more exercise in charging from the fundamental standing position (see Figure 1), where the feet are together. The lunge is still more vigorous than the charge. In single stick competition the proper way of holding the stick is the same as the foil, and not with the finger pointed along the stick, as in the illustrations. In class work I think the pupils do better work, and are steadier in holding positions, if the finger is extended along the stick.

I desire to give credit to James G. Cumberland, late assistant supervisor of the Newark, N. J., schools, for his cooperation in the compilation of this drill, and to Haeseler, photographer, Philadelphia, who took all the photographs in this book.

Upon inquiry, I find that single sticks are very little used, and this is because their use is not well known. An occasional gymnasium includes single sticks among its apparatus, but too often it is for ornamental purposes or to take the place of wands.

It is with this fact in mind that the present book is compiled, hoping that single sticks, in both class and exhibitions, may become more popular.

W. J. CROMIE.

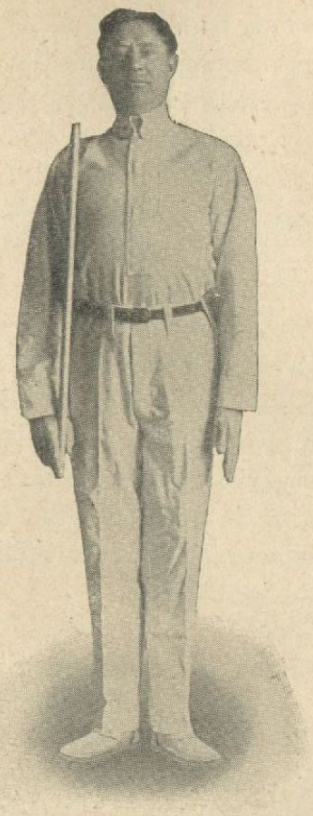

Figure 1A

FIGURE 1A.

Single stick at carry, or starting position. As in figure, single stick held in vertical position between thumb and first finger. The body is held erect, chest out, abdomen drawn in toward chest, and feet as in figure.

In class or exhibition work the performer faces the instructor.

Figure 1B

FIGURE 1B.

Lower the single stick obliquely downward and hold two counts. Extend the first finger in order to secure a firm grasp upon single stick. Do not follow the stick with the eyes, but look to the front.

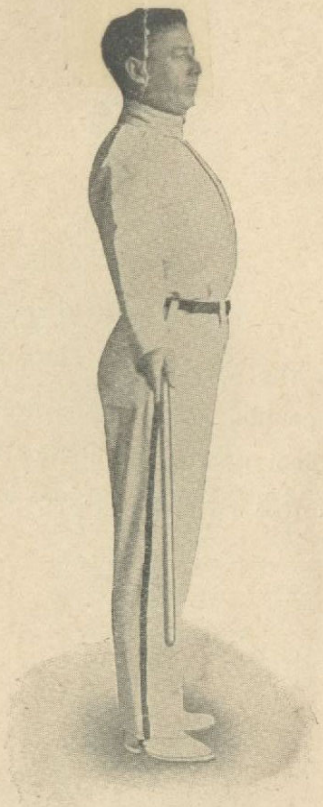

Figure 1C

FIGURE 1C.

On counts 3 and 4 make a quarter turn to the left, single stick obliquely downward. In turning, raise the left foot from the floor and pivot on the ball of the right foot. It is easier to hold one's balance this way than raising the right foot and pivoting on left heel.

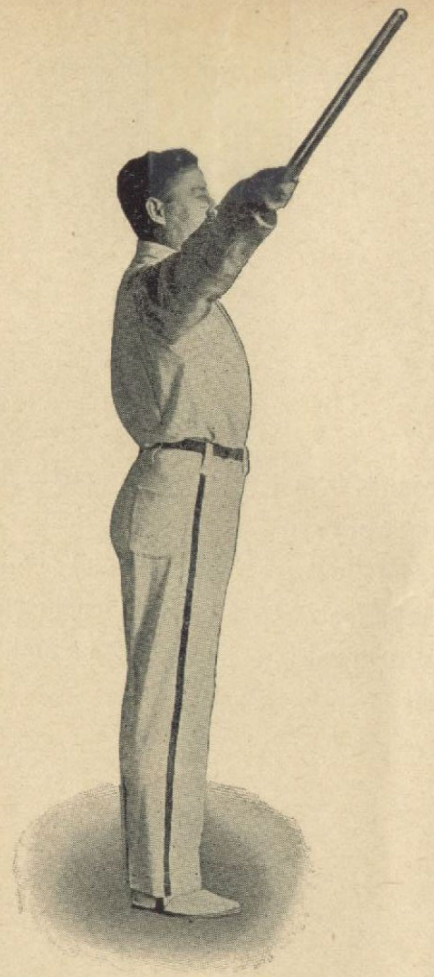

Figure 1D

FIGURE 1D.

On counts 5 and 6 raise single stick obliquely upward. The right side of the body is now toward the instructor.

Figure 1E

FIGURE 1E.

On counts 7 and 8 describe a circle right to left in front of the body with the single stick, and charge to fencing position, or to the position of "on guard."* Hold the "on guard" position 8 counts. These five positions are preliminary to the first series.

* NOTE.—"On guard." Both knees should be bent and left arm across back.

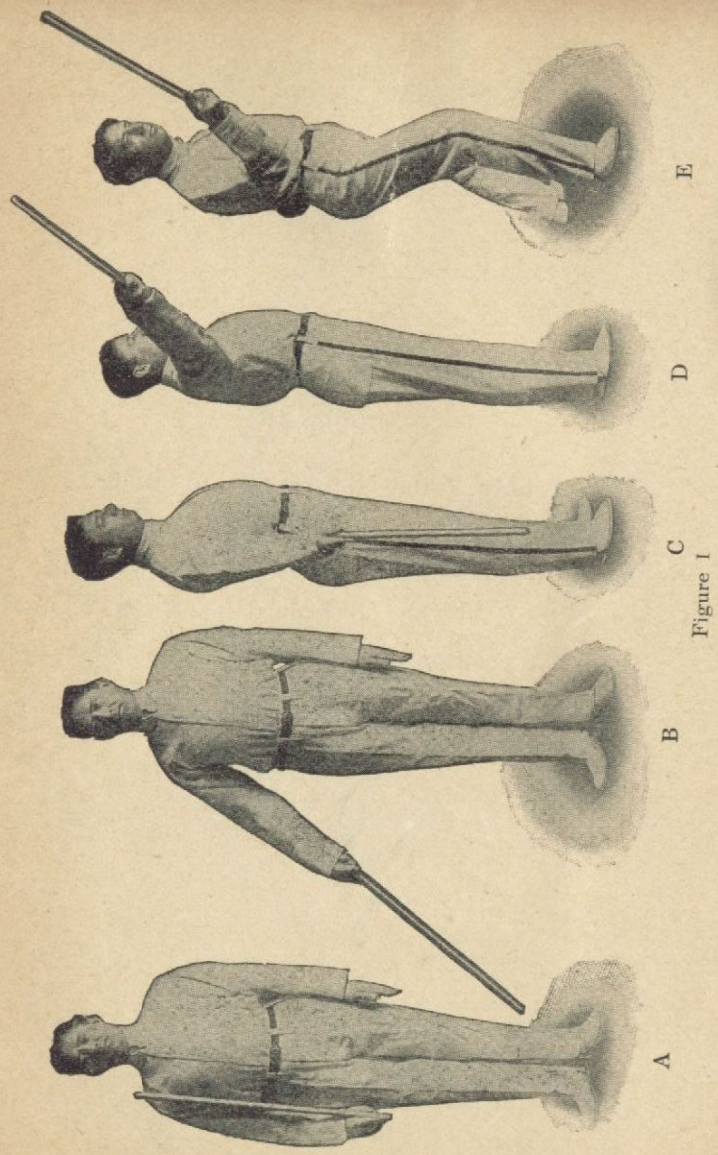

Figure 1

FIGURE 1.

This illustration is a combination of the first five, and is used preliminary to *Series A*.

Counts 1 and 2, position A; 3 and 4, position B; 5 and 6, position C; 7 and 8, position D. Hold "on guard," position E, 8 counts.

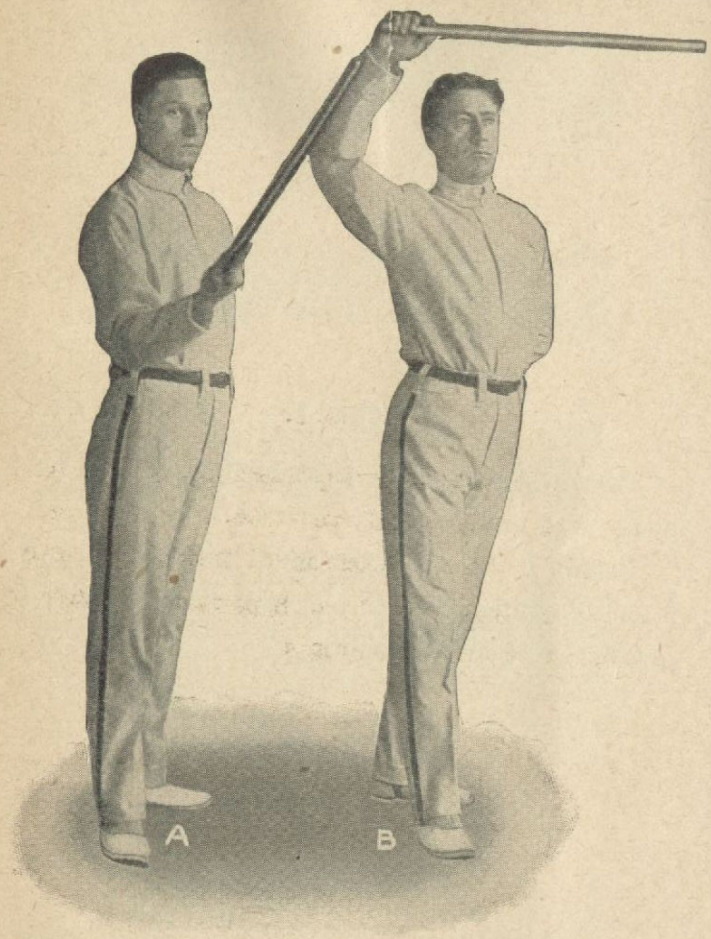

Figure 2

SERIES A.

FIGURE 2.

1. Head Guard.

After holding the "on guard" position 8 counts, take the head guard as in figure, and hold 2 counts. Position A alternates with position B four times. For this and the following guard positions, straighten the legs, with the weight of the body equally divided upon both feet, as holding the fencer's position is too tiresome.

Figure 3

FIGURE 3.

2. Right Face Guard.

From "on guard" (position A) assume face guard position. Keep the single stick a good distance from the face, so that a hard blow from the opponent's stick will do no harm. Hold the "on guard" 2 counts; face guard 2 counts.

Repeat this movement four times.

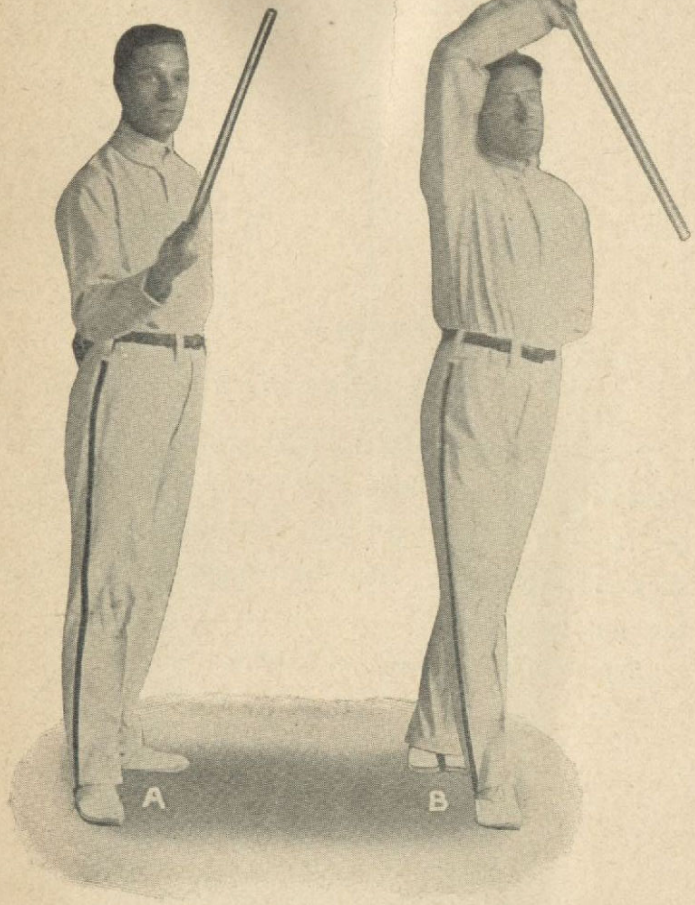

Figure 4

FIGURE 4.

3. Left Face Guard.

From "on guard" (position A) take the left cheek guard (position B). See that the forearm is well across the forehead, in order to better protect the left side of the face.

Repeat four times.

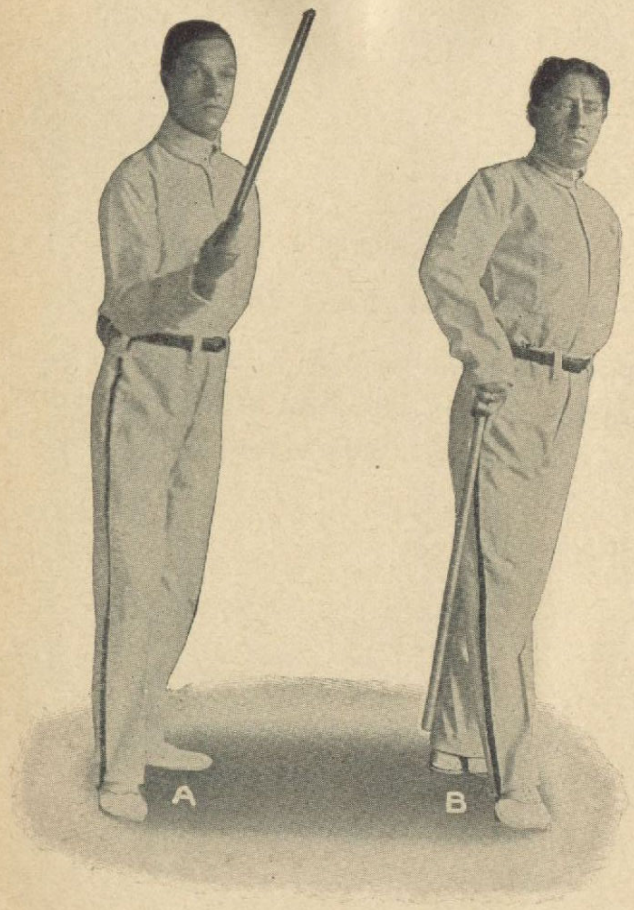

Figure 5

FIGURE 5.

4. Right Thigh Guard.

From position A pronate the forearm to position B. Keep the single stick far enough away from the right thigh, in order to afford it adequate protection.

Figure 6

FIGURE 6.

5. Left Thigh Guard.

From "on guard" (position A) supinate the forearm to position B.

Repeat four times.

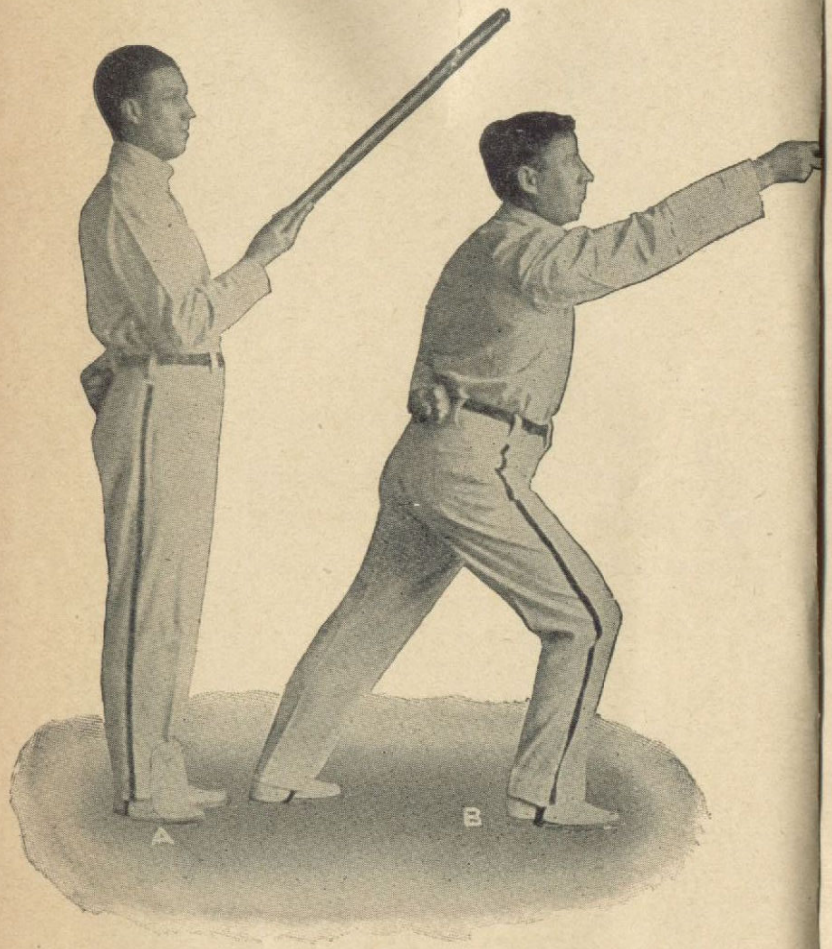

Figure 7

SERIES B.

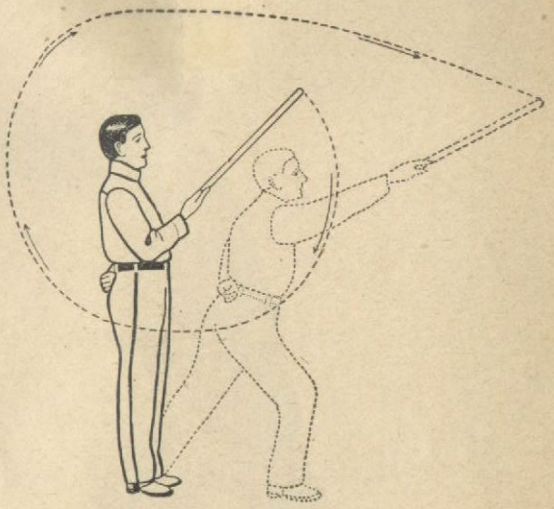

FIGURE 7.

1. Vertical Moulinet and Head Cut.

From "on guard" (position A) describe a circle in the vertical plane, back to front, and cut as in position B. The stick is held, while circling, between thumb and first finger. Keep the stick outside of arm and parallel with it.

Cut four times.

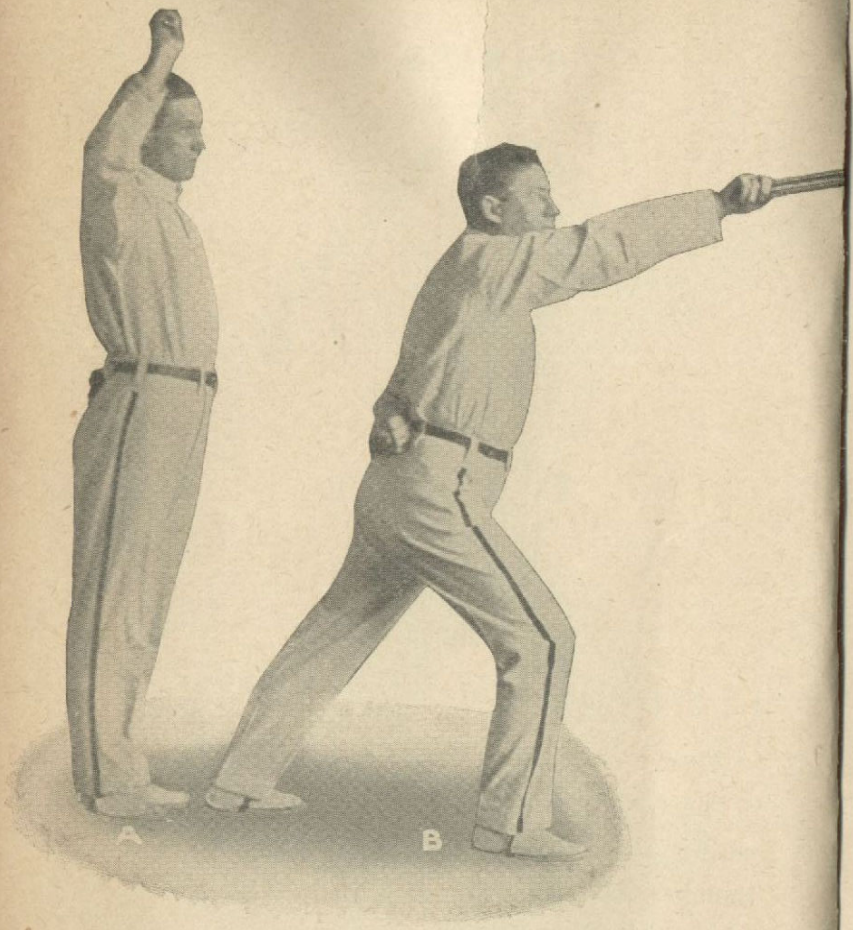

Figure 8

FIGURE 8.

2. Right Horizontal Moulinet and Right Cheek Cut.

From position A describe a circle to the right, in horizontal plane, and cut as in position B.

In making this circle, push back the right shoulder, followed by the right hand, and keep the hand close to the head.

A good way to remember this circle, and the next one, is that this one is the same direction as a right face or quarter turn right.

Repeat four times.

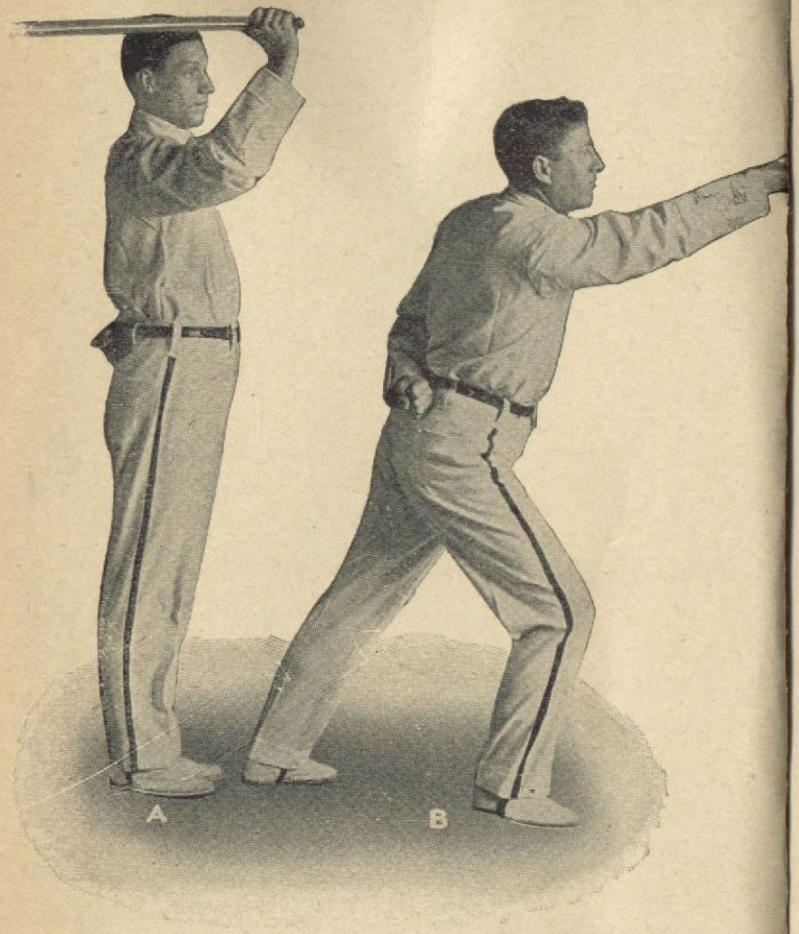

Figure 9

FIGURE 9.

3. Left Horizontal Moulinet and Left Cheek Cut.

From position A describe a circle to the left and cut, as in position B. I prefer a charge or lunge to the fencer's position, because the performer gets more exercise. After each charge return to starting position.

Repeat four times.

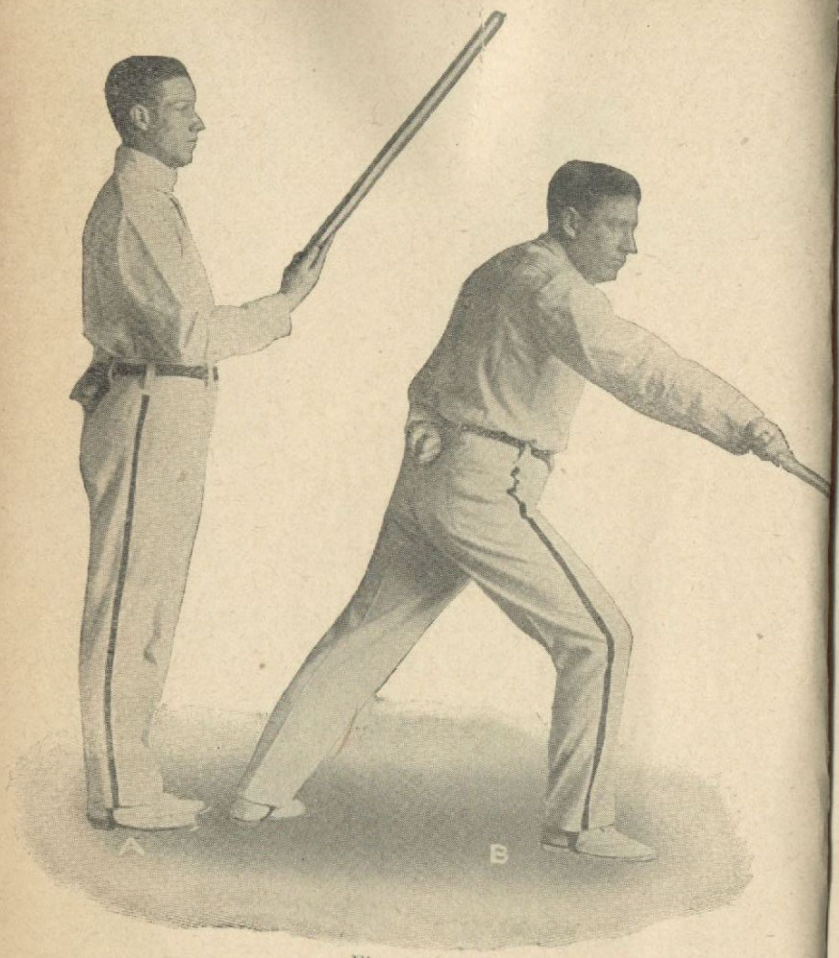

Figure 10

FIGURE 10.

4. Right Horizontal Moulinet and Right Thigh Cut.

From position A describe a circle to the right in a horizontal plane and cut, as in position B. A side view of this series is taken, instead of the front, in order to make the exercise more comprehensive. If one will remember that the performer is still facing the instructor there will be no trouble.

Repeat four times.

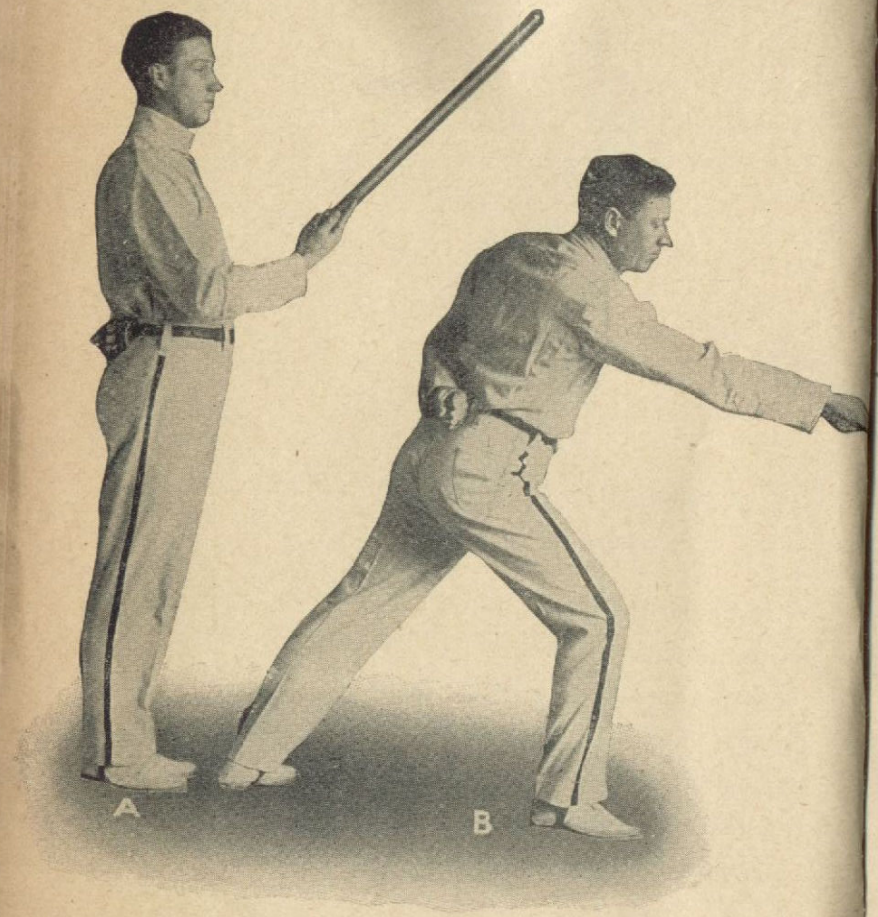

Figure 11

FIGURE 11.

5. *Left Horizontal Moulinet and Left Thigh Cut.*

From position A describe a circle to the left in the horizontal plane and cut, as in position B.

The performer is now ready to do double work.

Count off the lines in the class before the drill, A, B, or 1, 2, and, at the completion of the above, No. 1's make a left face and 2's a right face, which will bring the partners or opponents facing each other.

Figure 12

SERIES C.

FIGURE 12.

The *Series C* may be omitted in an exhibition, but is an excellent preliminary to the double work. This drill should be performed throughout to music. At the command, "In time, begin," position A holds the head guard 2 counts, then does the vertical moulinet and head cut, 2 counts; position B starts with the cut and alternates with the guard. Positions A and B correspond with the lines in a class; each line must give strict attention or mistakes will be made.

A combination of *Series A and B* are gone over, viz.:

1.—Position A. Head guard, vertical moulinet.
Position B. Vertical cut, head guard.

2.—Position A. Face guard; right horizontal moulinet and cut.
Position B. Right horizontal moulinet and cut; right face guard.

3.—Position A. Left face guard; left horizontal moulinet and cut.
Position B. Left horizontal moulinet and cut; left face guard.

4.—Position A. Right thigh guard; right horizontal moulinet and right thigh cut.
Position B. Right horizontal moulinet and right thigh cut; right thigh guard.

5.—Position A. Left thigh guard; left horizontal moulinet and left thigh cut.
Position B. Left horizontal moulinet and left thigh guard.

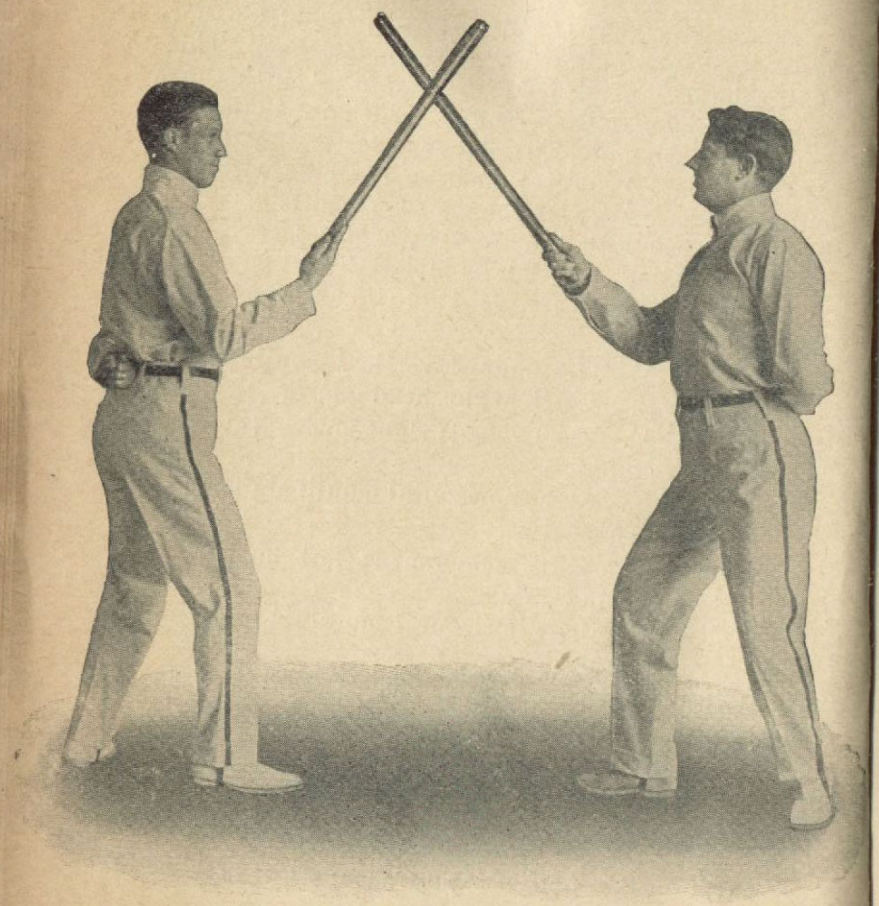

Figure 13

FIGURE 13.

Partners, facing each other, perform preliminary movements up to *Series A* (Figure 6). Hold "on guard" position 8 counts, then begin *Series D.*

Figure 14

SERIES D.

FIGURE 14.

The partners now face each other.

1.—Perform preliminary movements up to *Series A*.

2.—From "on guard" position A performs a vertical moulinet and cuts for the head; B guards the head, as in Figure 17. A cuts, B guards, throughout *Series D*. *Repeat four times.*

3.—B cuts and A guards, taking all the cuts and guards in this series.

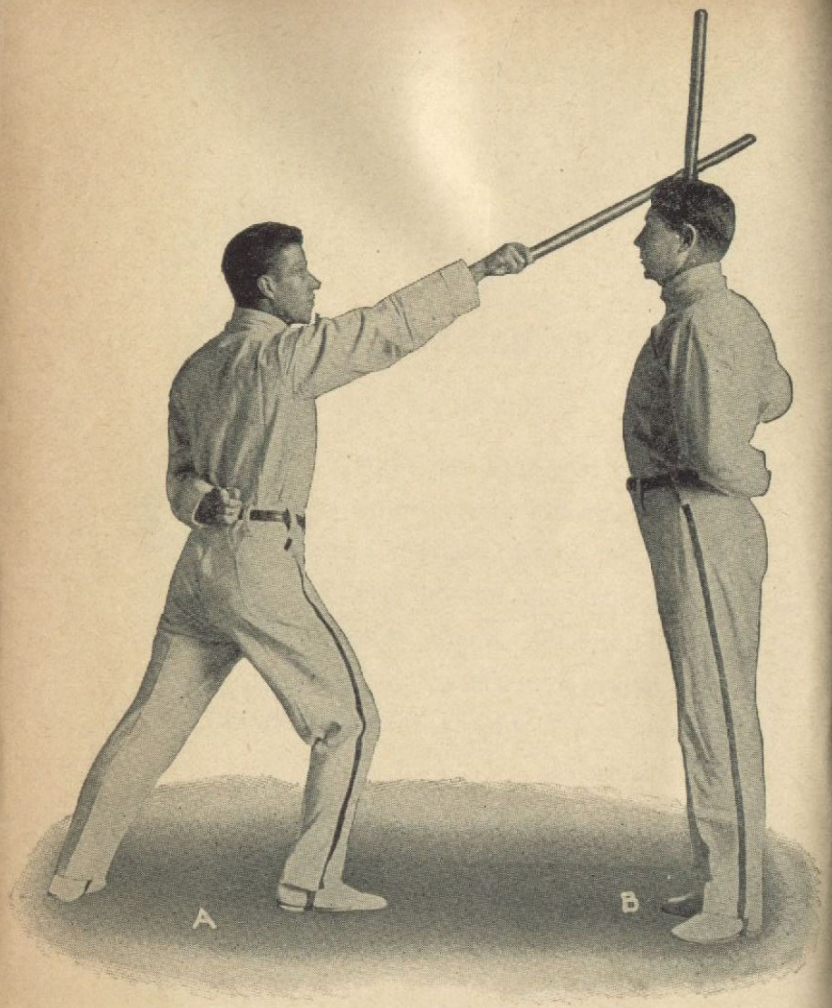

Figure 15

FIGURE 15.

From starting position A performs a right horizontal moulinet, cutting for the right cheek, and B guards right cheek. Both return to "on guard" position between each cut throughout this series.

Repeat four times.

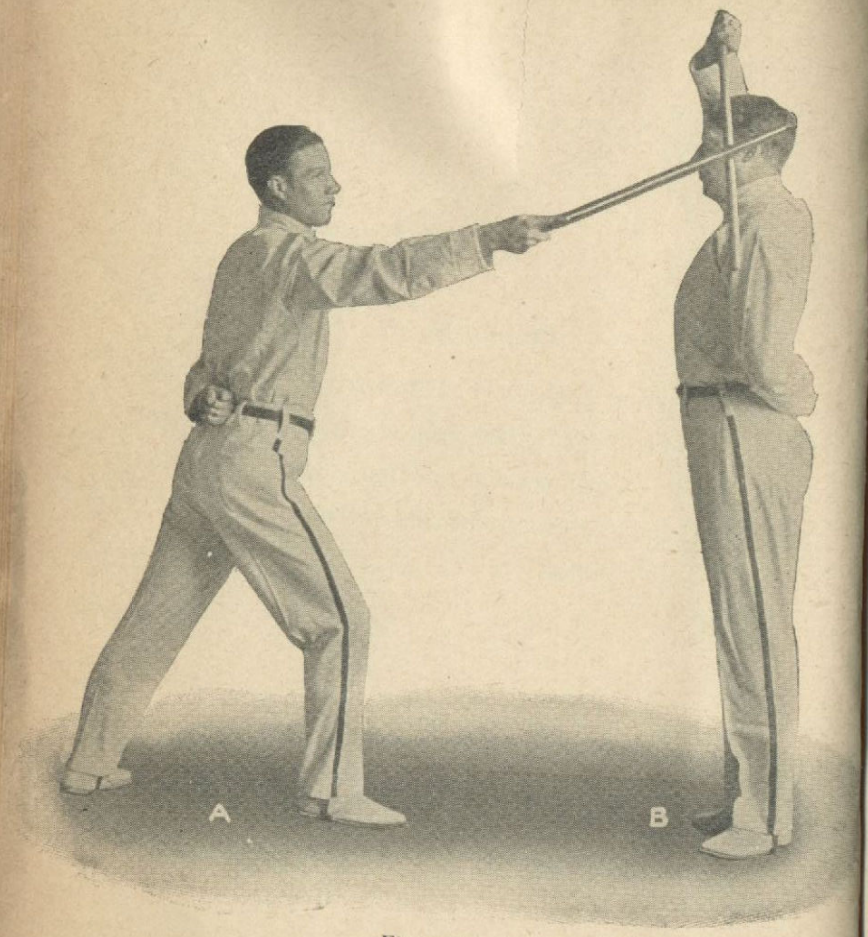

Figure 16

FIGURE 16.

From starting position A performs a left horizontal moulinet and cuts for left cheek. B guards left cheek.

Repeat four times.

Figure 17

FIGURE 17.

From the starting position A performs a right horizontal moulinet and cuts for right thigh. B guards right thigh.

Repeat four times.

Figure 18

FIGURE 18.

From starting position A performs a left horizontal moulinet and cuts for left thigh. B guards left thigh.

Repeat four times.

Figure 19A

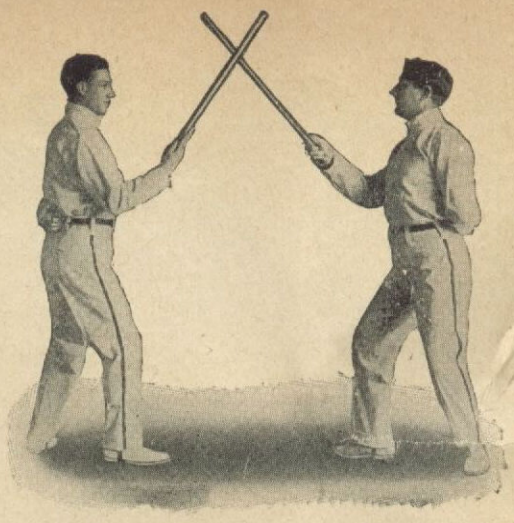

Figure 19B

SERIES E.

FIGURES 19A, 19B, 19C AND 19D.

From starting position, "on guard," counts 1 and 2, A cuts and B guards; counts 3 and 4, both "on guard"; counts 5 and 6, B cuts and A guards; and counts 7 and 8, both "on guard." *Repeat four times.*

A and B alternate throughout all the cuts and guards, viz.:

Vertical moulinet.
Right horizontal moulinet and right cheek cut.
Left horizontal moulinet and left cheek cut.
Right horizontal moulinet and right thigh cut.
Left horizontal moulinet and left thigh cut.

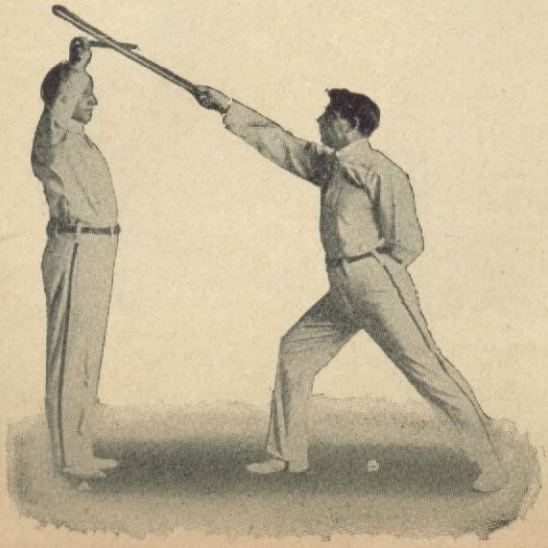

Figure 19C

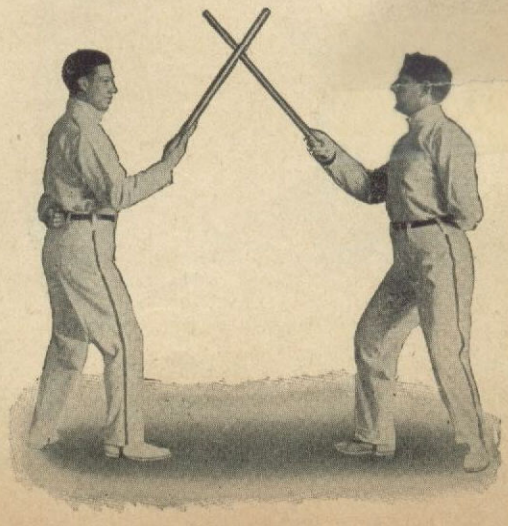

Figure 19D

SERIES F.

FIGURES 20A, 20B, 20C AND 20D.

Figure 20A

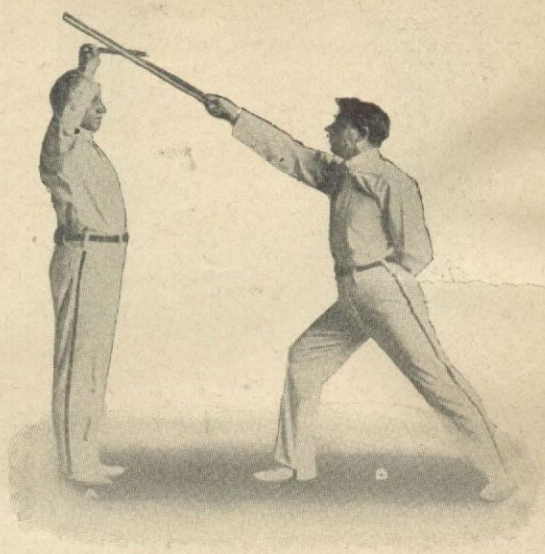

Figure 20B

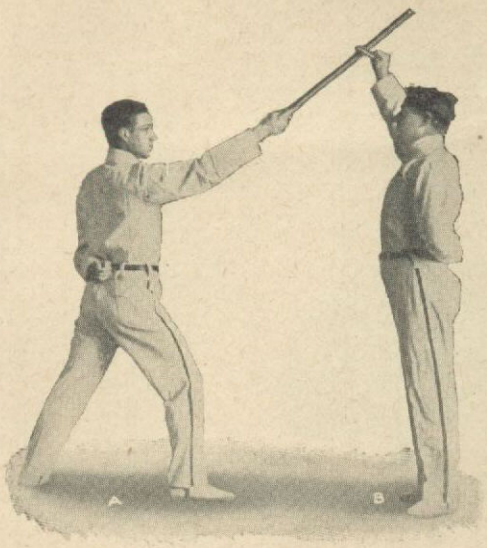

Figure 20C

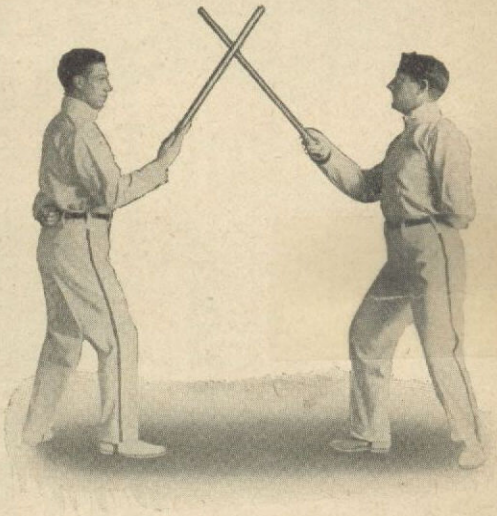

Figure 20D

From starting position, on counts 1 and 2, A cuts and B guards; on counts 3 and 4, B cuts and A guards; on counts 5 and 6, A cuts and B guards; and on counts 7 and 8 both return to starting position, "on guard."

Repeat (B starting with the head cut) *four times.*

SERIES G.

From starting position A performs head cut and B guards. B does head cut and A guards. A cuts for right cheek and B guards; B cuts and A guards.

Cut and guard left cheek, right and left thighs, in the same order. This is rather complicated and takes considerable practice; in fact, it is too difficult for the average class. Without any pause, B starts with the head cut. The same may be done without the charge or lunge.

Repeat four times.

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